Looking at the sadness of the Hong Kong Century Fire from the Legend of Samsungdui

Readers may be confused. How can the three-star pile in Sichuan be more than a thousand kilometers away from Hong Kong, and the Hongfuyuan fire in Tai Po on November 26, which has a span of more than 3,000 years? How can the two be related?

The fire of the century in Hong Kong has now killed and injured 269 people (as of December 3, the number of confirmed deaths and loss of contact was 190), which is concerned by countless people. Is this still the familiar Hong Kong? What's going on here? What's the deep cause behind the fire? Natural disaster or man-made disaster? Hong Kong is the most direct and legal community in Chinese society. Do Hong Kong people dare to face the core of the disaster problem today...?

As we all know, in the era of digital authority, information is controlled by traffic and sensitive words are filtered by machines, and it is difficult for us to see the truth. Lies are filling or destroying the brains of countless people, and there may never be truth, especially in the Chinese context. The fire in Hong Kong brings people infinite thinking and reverie.

I hope the actual situation is not completely out of control.

Before writing, I thought of the three-star pile. Because I happened to be there, I happened to see the true meaning of everything in the party leadership, and also heard the strange fire more than 3,000 years ago. What a good opportunity for me to travel through time and space and return to reality.

Let's put aside Hong Kong for the time being and see if we have the

ability to face the legend of Samsungdui first, and finally compare the civilization clashes behind the two fires.

A long-standing confusion

More than 20 years ago, I knew that the archaeological discovery of the three-star pile was discovered. It was born out of the air, and many questions and legends appeared.

The general impression in the past is that the discovery of these cultural relics subverts the inertial narrative of Chinese history and culture. Before I visited in person, I always kept curious and silent, believing that seeing is believing, and avoiding the possibility of being misled by rumors.

At present, the amount excavated is estimated to be only 0.1% to 2% of the total. Public opinion widely believes that if we dig and explore again, China's culture and history should be rewritten.

There are also folk legends from alien civilizations. However, the official has another systematic explanation, which often says it as "Chinese civilization" bluntly or in a detour. The basic point of the official "cultural confidence" is the "Chinese civilization" produced by the Yellow River Basin, which is proud of the world or self-respected. But no one knows what "Xia" is. Both theory and practice are extremely illusory.

Between 1927 and 1929, Yan Daocheng and his son, a villager in Yueyue Bay, Guanghan, Sichuan, dug a pit of jade and stone. In 1931, the cultural relics were created by Daniel S., an American geologist at West China Union University at that time. Dye) saw. On March 15, 1934, David C. Graham, an American cultural anthropologist who was the curator of the university's museum at that time, Dai Qianhe and Lin Mingping, the deputy curator, cleaned up and excavated the jade found by the Yan family and the surrounding area for ten days. After the 1950s, Feng Hanji

and others also carried out similar work. These early records, information and specific time points are still quite confusing or controversial.

The site later became many brick factories. When the soil was removed, many jade cultural relics were exposed. It was not until July 18, 1986, that the first and second pits of the three-star pile, about 600 meters away from the Yan family, were discovered. Surprisingly, a 143-centimeter-long golden scepter was excavated, with fish, birds, arrows and human heads engraved on the surface. In 61 days of archaeological excavation, more than 900 cultural relics were unearthed, and more were excavated in the second pit, thousands of them.

From October 2019 to September 2022, the third to eight good pits distributed between the first and second pits were finally "discovered" again. They are only a few meters away. The latter has excavated more than 17,000 cultural relics, but most of the unearthed objects and detailed archaeological reports have not been fully released so far. Then the widespread legend is that the excavation was ordered to be terminated, and the unearthed was also in a state of "confidentiality", but the official language was unknown.

There are too many archaeological pictures and questions about the three-star pile on the Internet, and scholars have published thousands of relevant papers.

However, my introduction is the latest official charter display at the end of 2025. It also added its sister chapter, the Jinsha Ruins in the western suburbs of Chengdu. The latter appeared in the later stage of the three-star pile era (speculation). The two places are about 40 kilometers apart and were discovered in 2001.

Although there are many historical sites in the basin, it is the only archaeological discovery (such as gold foil masks) that is in line with the three-star pile. Except for ivory, Jinsha does not have so many grand

cultural relics, but it is more small and delicate. It is characterized by the sun god bird (unearthed on February 25, gold content of 94.2%, national heritage mark, the original is prohibited from overseas exhibition) and gold foil masks, and there are also more jade.

Unfortunately, the Jinsha Ruins Museum will be closed in December, but I have been there with my friend recently. He is an expert with historical and archaeological experience, and provided the photos exhibited in the museum near the end of 2025. It is said that the site is about to be rebuilt and re-integrated with Sanxingdui, and once again applied for a world heritage project.

The discovery that shocked the world

The Sanxingdui site, located at 30 degrees north latitude, has excavated eight sacrificial discard pits and unearthed tens of thousands of cultural relics. There are more than 50 human heads alone, with different demeanors, and 4 of them have gold masks. This article only shows some of the treasures that shocked the world. Several of them (divine bird tree, large standing portrait, gold foil scepter and mountain jade) are forever prohibited from leaving the museum for exhibition.

The shape, quantity and technology of bronze and gold foil, etc., all exceed the known cultural relics in the Central Plains of that era, leaving behind many unsolved problems. Many cultural relics are unprecedented in the history of Chinese and world archaeology, such as the restored bronze bird tree with a height of 3.96 meters (actually as high as 5 meters), a huge bronze statue as high as 2.62 meters high, and a small bronze statue unearthed in Jinsha.

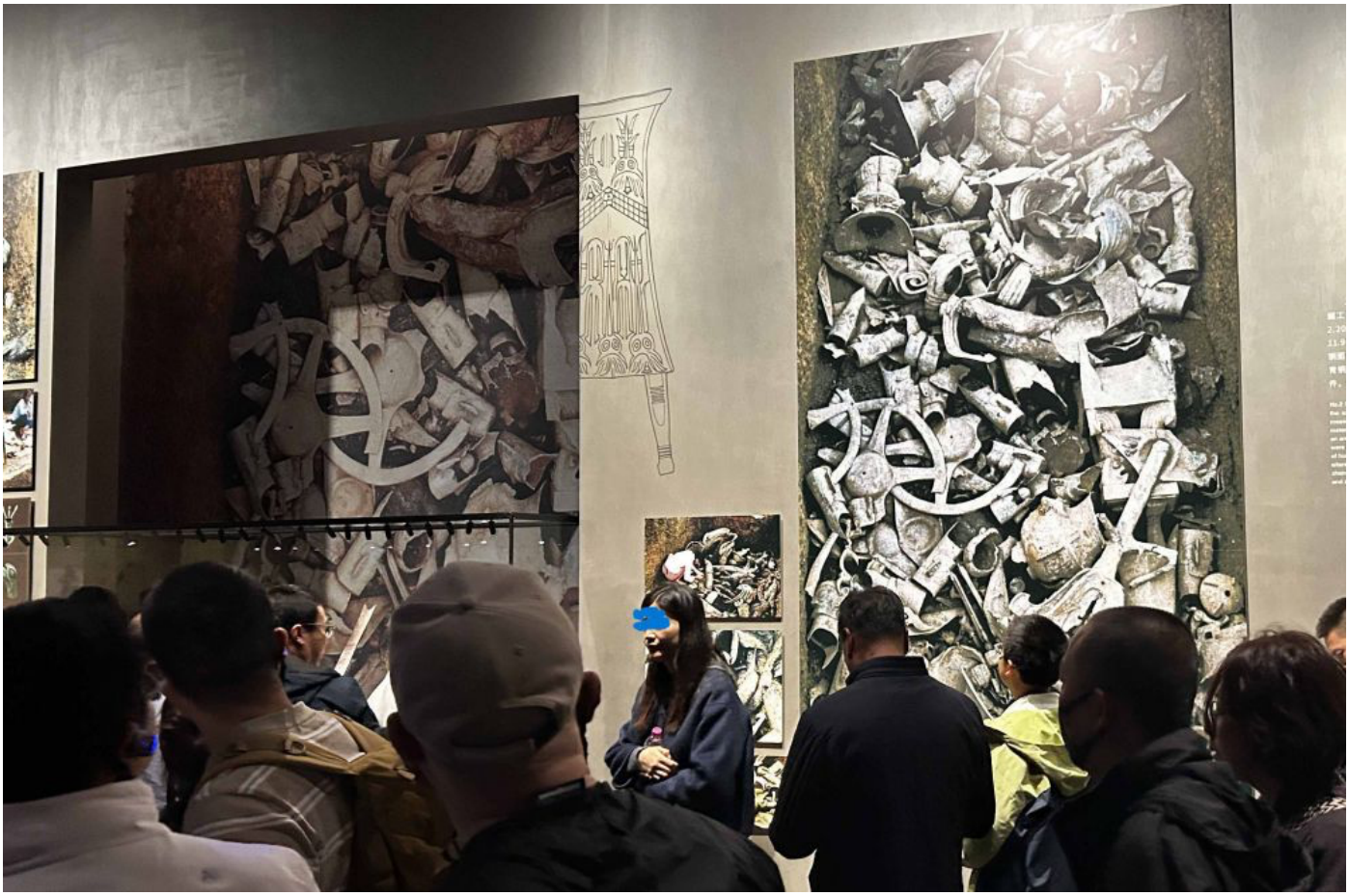
In ancient Egypt, Babylon, Greece, Rome and West Asia of the Sumerian civilization, the golden scepter was a symbol of power, while the Central Plains was a tripod and other artifacts. The gold mask is another common item from the Western Regions. As for those bronze heads, they are

completely different from the bronze statues excavated in the Central Plains in any previous period, and similar to those in Egypt or West Asia, there is no need to describe them in detail.

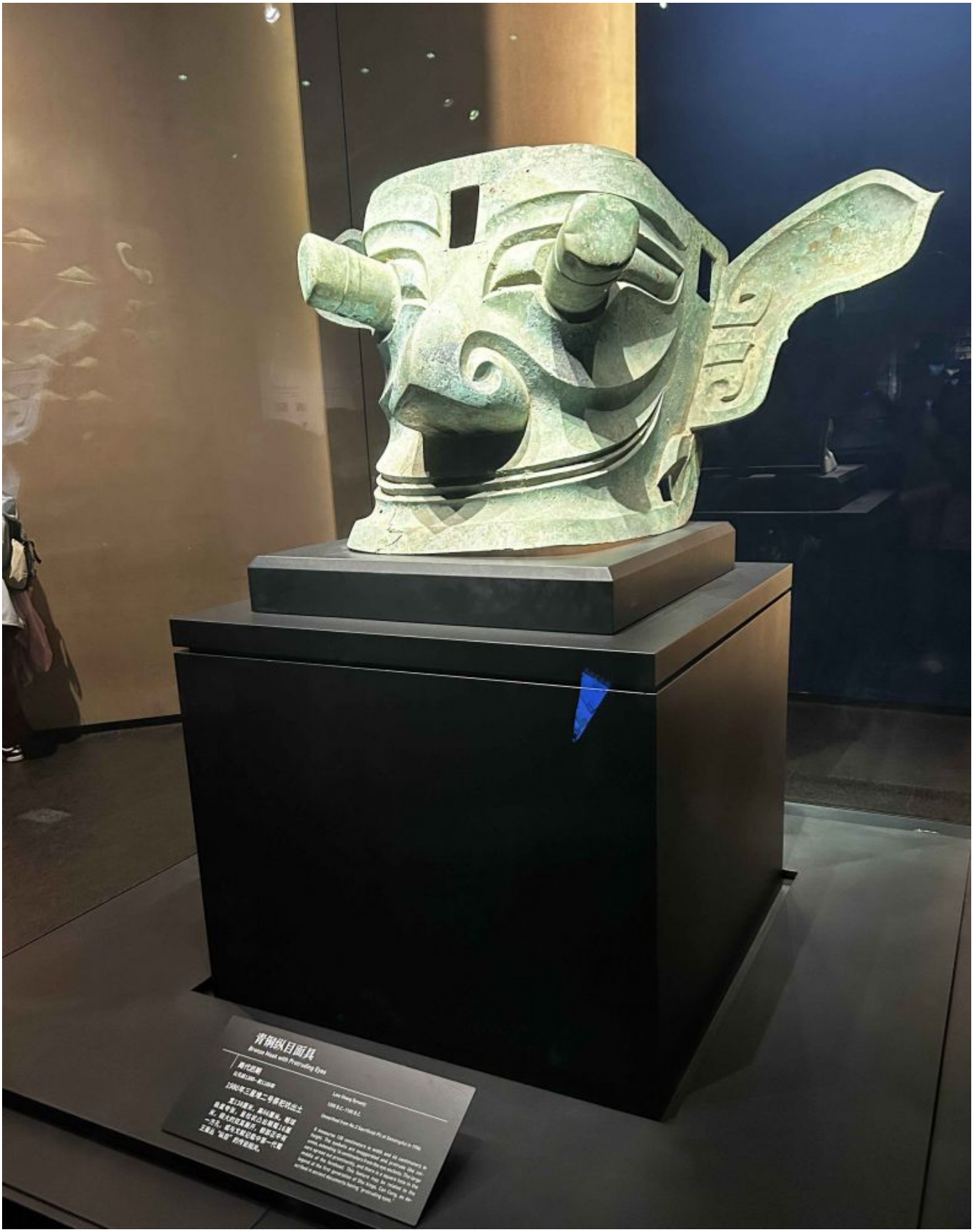
There are thousands of shells (shells) and ivory (wealth) in the deep sea of the Indian Ocean, the Arabian Sea and Keelung, Taiwan, indicating that they also converge with Indian civilization and other places. Of course, there are also a large number of jade, pottery and stone items.

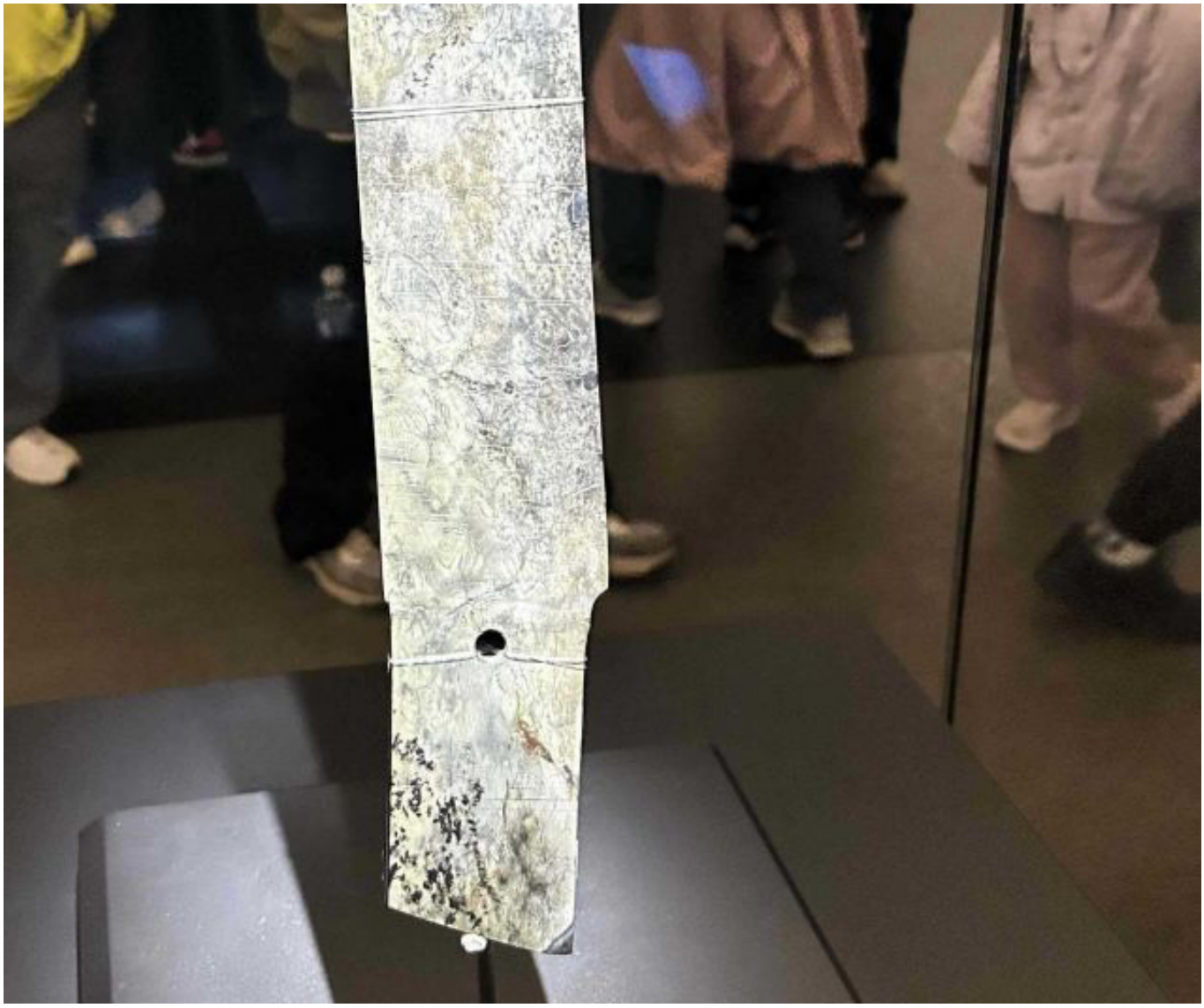
Two bronze altars, one of which is research and restoration, took several years to reflect the sacrificial scene at that time.

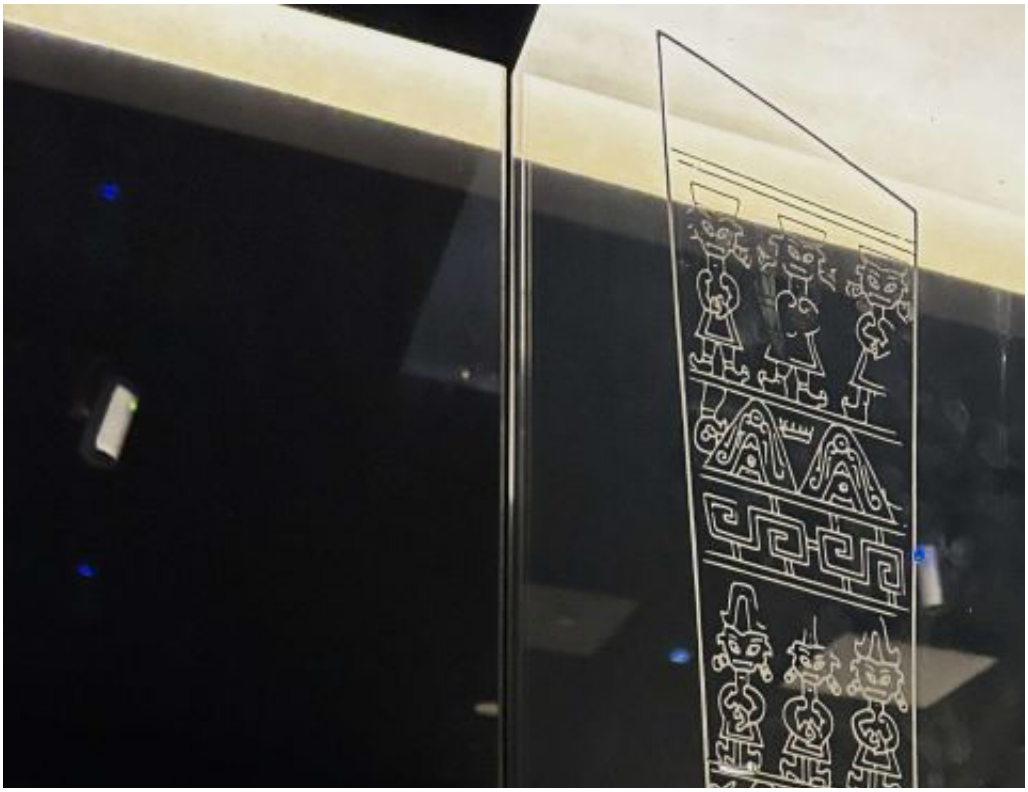
Cultural relics of Sanxingdui Ruins: Although the connection with the culture of the Central Plains can be found, more and more prominent features are the connection with many historical sites outside the region.

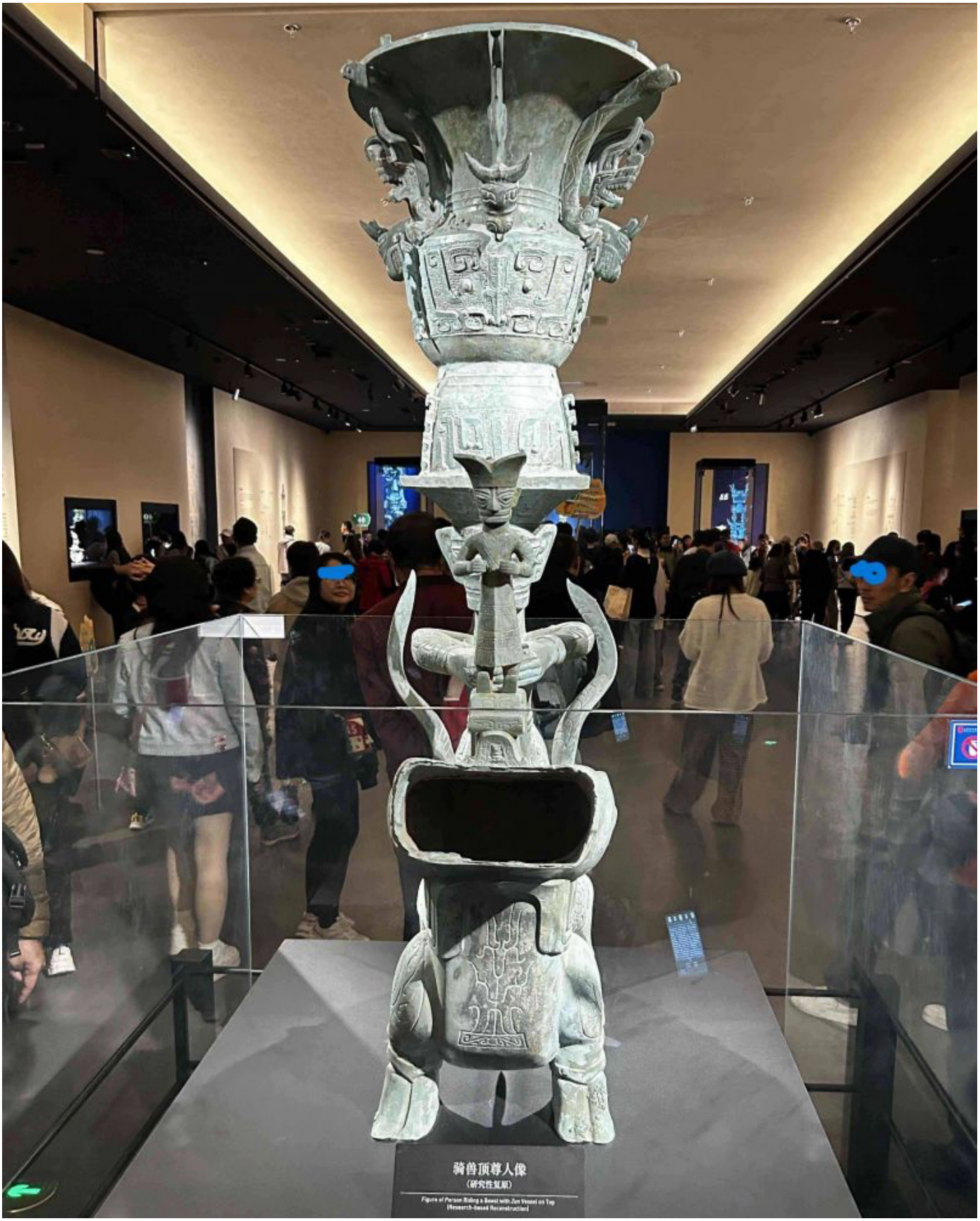


青铜大面具


青铜纵目面具
Bronze Mask with Protruding Eyes
Late Shang Dynasty
1200 B.C.–1046 B.C.






騎兽顶尊人像
（研究性复原）
Figure of Person Riding a Beast with Zun Vessel on Top
(Research-based Reconstruction)

青铜神坛（残件）

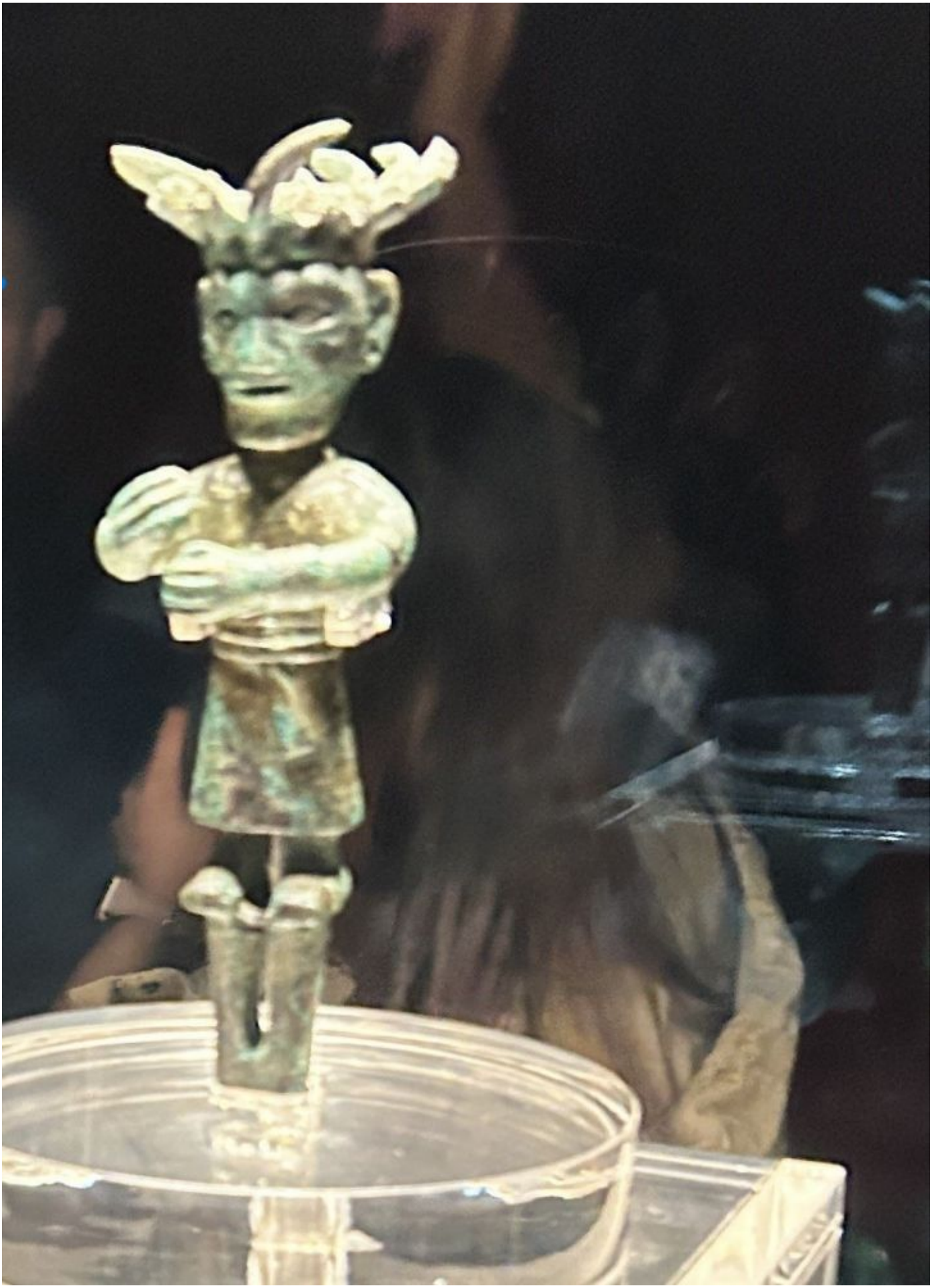
金面罩
Gold Mask
商代后期
2022年三星堆八号祭祀坑出土

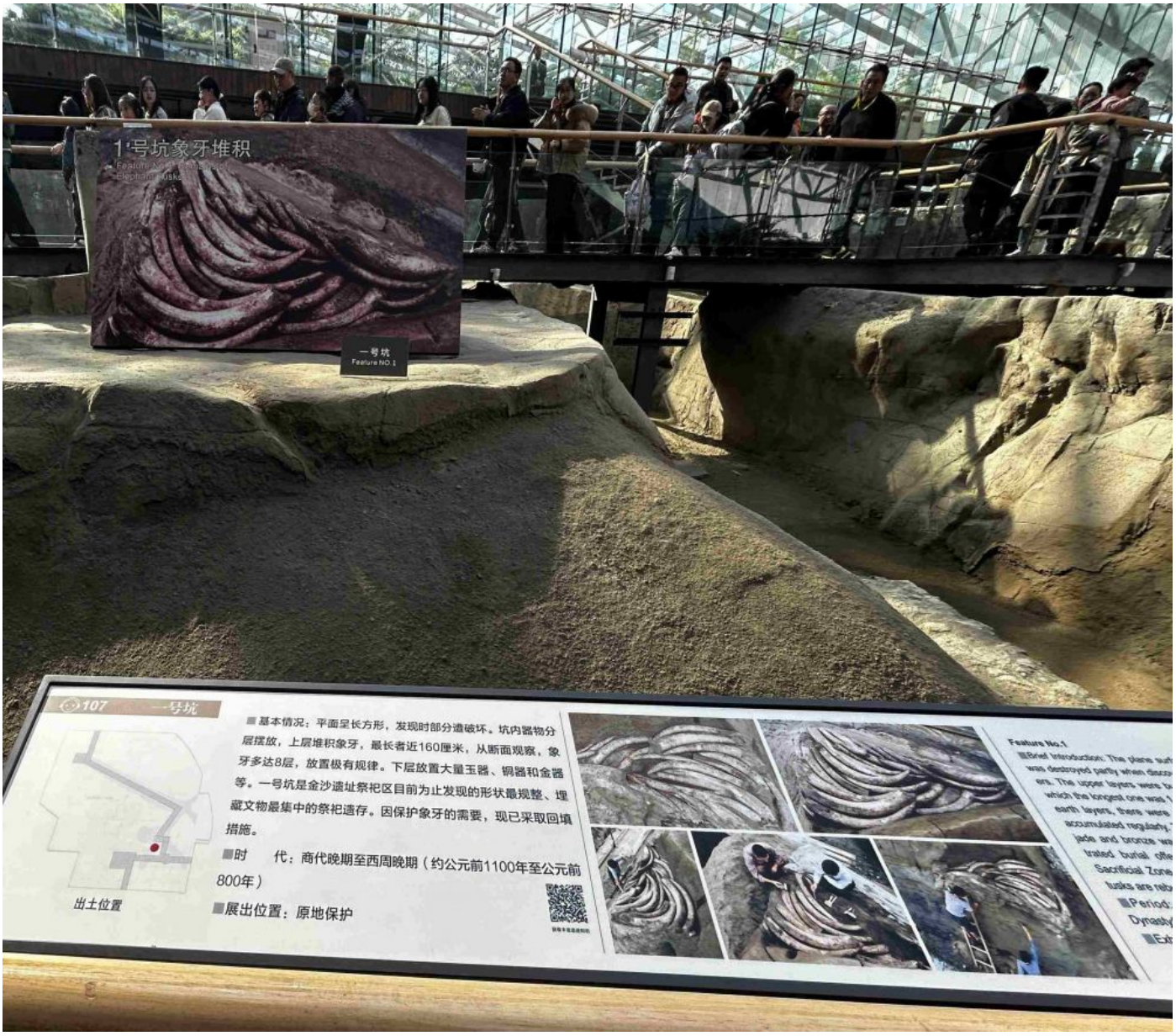
戴金面罩青铜人头像
Bronze Head Portrait with a Gold Mask
商代后期
1986年三星堆二号祭祀坑出土

青铜神坛

Cultural relics of Jinsha Ruins

金面具出土地




1号坑象牙堆积
一号坑
Feature NO.1
107 一号坑
■基本情况：平面呈长方形，发现时部分遭破坏。坑内器物分层摆放，上层堆积象牙，最长者近160厘米，从断面观察，象牙多达8层，放置极有规律。下层放置大量玉器、铜器和金器等。一号坑是金沙遗址祭祀区目前为止发现的形状最规整、埋藏文物最集中的祭祀遗存。因保护象牙的需要，现已采取回填措施。
■时　代：商代晚期至西周晚期（约公元前1100年至公元前800年）
■展出位置：原地保护
出土位置
Feature No.1

高领陶罐
Pottery long-necked jar
尖底陶盏
Pottery dishe with pointed base
陶瓶
Pottery bottle

Because a large number of tons of ivory were unearthed in the Jinsha site (more ivory products were unearthed in the Central Plains), the site was "confived" more than 3,000 years ago, and there are large-scale colorful paintings of elephants in the Chengdu Plain. However, there are no traces of elephant bones, and there are no so-called "ancient Shu" palaces, houses, and even the bones of adults (over 35 years old).

In recent years, many "rumors" have appeared: "no more excavation", "the central government urgently stopped" and "no more information will be released", which have been widely spread. The reason I heard was that it was not easy to protect when it was dug out. Ivory is indeed the case, but gold, copper, jade and other substances do not have this problem. It is said that under pressure, the official recently restarted the "excavation".

It is certain that the restart is to lean on "Xia" or cater to the guidance of Shangfeng, but there will be no legend of leaving the party's instructions.

At the national level, blocking the discussion of Sanxingdui culture, demeaning it as a "Bashu" local culture, or a part of "Chinese culture", is the tone set by the official. Because if it goes on, it "may subvert Chinese culture or human history".

Historian Ge Zhaoguang believes that history refuses to subvert, and the blockade of "three-star pile" is a living example! Xu Hong, an archaeological expert, holds the same view.

Zhongnanhai, which likes to point out the direction of human beings, has already set the tone for historical sites many times. The Chinese archaeological community is like walking on thin ice. The hands and feet of digging and research have been half-tied. The three-star pile is just a prominent example.

Is this really the culture of our ancestors?

Chinese historical narrators often take themselves as the center, others are vassals, and often take imperial power and politics as the main body of the narrative. The explanation words and signboards of the entire new exhibition hall of Samsungdui give me a sense of far-fetched attachment, casually applying the traditional historical description, that is, the feeling of the framework of Chinese (Han) civilization. There are many loopholes in the relationship between rigid classification and interpretation and "Xia, Shang, Zhou" and the culture of the Central Plains to avoid key issues.

In fact, if there is the common sense of other civilizations and science and technology in the world, it can be seen at a glance that it matured earlier than the civilization of the Yellow River Basin and is closer to the civilization of other parts of the world.

My land companion asked me if I would feel the greatness of my ancestors or the nation for the cultural relics of the three-star pile? My answer is that they are definitely not my ancestors, nor are they the ancestors of your Sichuan people. They are the cultural heritage of all mankind. I know the history of Huguang's filling in Sichuan, and I also know the demeanor and grooming of the Terracotta Warriors and Horses of the First Qin Emperor. If you still have any questions, please use a magnifying glass to see the appearance of the Han ethnic group in the "Qingming Shanghe Tu". He acquiesced to my answer.

There is no clear description of the Sanxingdui civilization in ancient Chinese books. Although modern people keep trying to find the inevitable connection between them.

Perhaps the exhibitors themselves know that it is difficult to justify. At the back of the exhibition hall, there are some mysteries of "hundred schools competing for singing" that avoid the heavy and light. Please see the inner picture.

There are no verifiable words, only patterns, and no human bones. The abandoned objects in the sacrificial pit of the Sanxingdui site have been smashed and burned by fire. How it happened and why these exquisite sacrificial items were destroyed and then discarded in a concentrated rate is still a mystery.

This thousand-year-old fire, which traveled through time and space, left infinite reverie to future people:

The academic community says that it is the ancient Shu civilization;
The media followed Xi's saying that China is a pluralistic unity;
It is said to be an alien site;
The young man in the coffee shop said it was "Bronze Punk";
There are also people who write popular science seriously, and write "cultural confidence" as the root of the bronze tree.

Every era modifies civilization according to its own needs.

Samsungdui never explained himself, but everyone wanted him to say what he liked.
This is the same as some social discourses:
The truth is not important, but the caliber must be consistent.

Therefore, the controversy ran from academics to ideology, from archaeology to online review, and from anthropology to "civilization ownership".

Hong Kong and Samsungdui

The pro-Communist Hong Kong 01 website once reported: "The director of the Sanxingdui Museum said that in fact, Hong Kong and Sichuan had a close relationship about 3,000 years ago. For example, the jade zhang unearthed in Lamma Island in the 1990s was influenced by the Sanxingdui culture."

There is not only archaeological evidence, but also the link between the Sanxingdui-Jinsha culture and the Hong Kong fire, which is the "Chinese culture" we are proud of. When you can't understand the tragedy of the legend of the three-star pile, how can you understand the fire of the century in Hong Kong?

At this point, some people may also think that the three-star civilization is related to the Hong Kong fire, which is too reluctant or too outrageous. That's really your ignorance!

Samsungdui is related to the "people's democracy in the whole process" of the Communist Party of China. How dare you think it's a joke? I'm sorry, this "People's Democracy in the Whole Process" exhibition hall is at the gate in front of the Sanxingdui Museum. It seems to be a summary of the Sanxingdui-Jinsha culture. Naturally, I'm not interested in going in

it. Not only that, "aliens" are also related to the so-called "core values" of human beings. Friends have already had their photos to keep their photos.

Judging from the current archaeological findings, the Sanxingdui civilization (especially metallurgical technology) was the peak of the development of human civilization in that era, much higher than that of the surrounding areas. But it was suddenly smashed and burned by fire, and disappeared for more than 3,000 years. Its cultural essence has basically not spread to the Central Plains. There is no convincing evidence to establish a clear relationship between the later so-called Shu Kingdom and the Sanxingdui-Jinsha civilization.

On the contrary, since Qin entered Sichuan in 316 BC and destroyed the Kaiming Dynasty, the culture of the Yellow River Basin has gradually occupied a dominant position in Sichuan.

The controversy of the three-star pile is actually the controversy of modern people. The three-star pile is not mysterious. What is mysterious is the anxiety of human beings about civilization:

Afraid that it is too independent, → put it into "multiple unity".

I'm afraid it's too strange, so → solve it in "foreign input".

Afraid that it is too shocking, → escape to the "alien narrative".

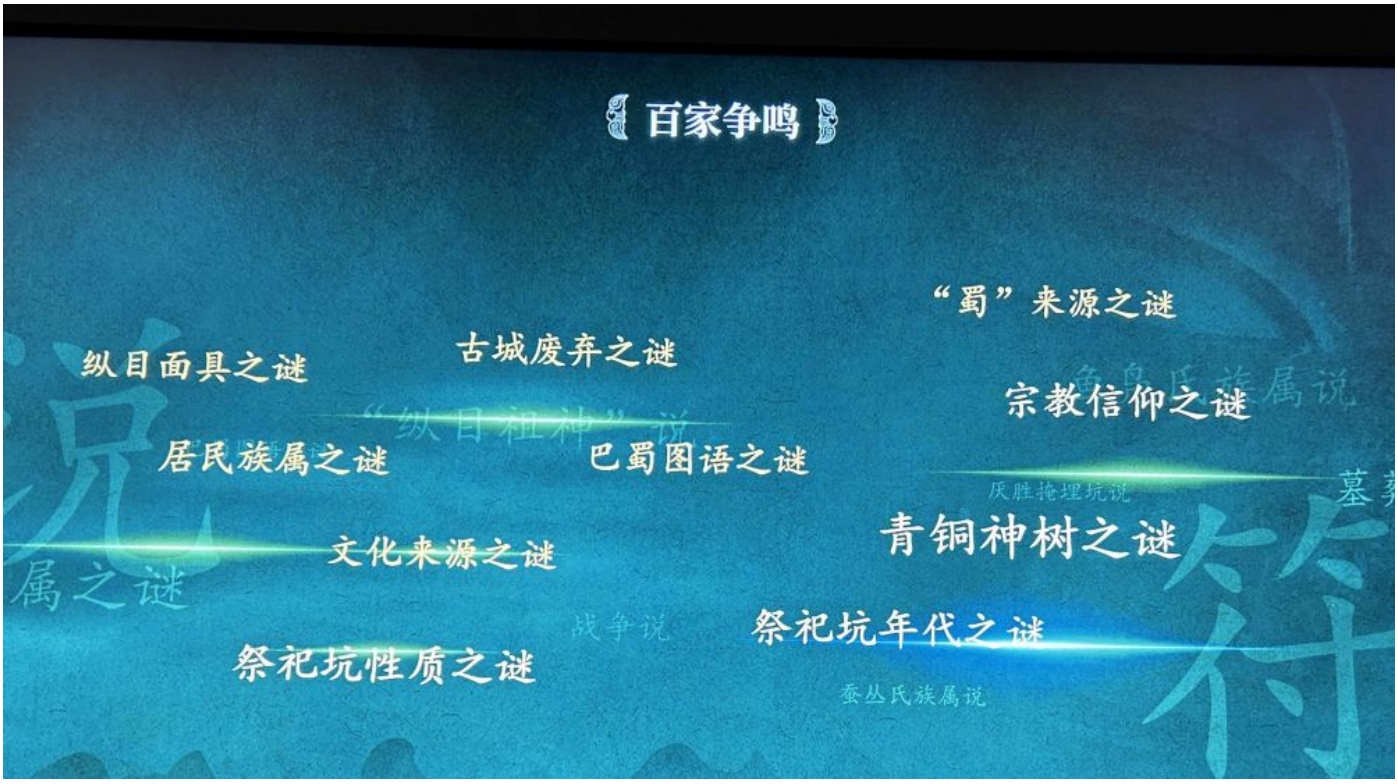
Afraid that it is too free, → fix it in the "unified framework".

Three stars are piled up into mirrors, reflecting all kinds of "explanatory obsessions" in contemporary society--
Some people are eager to prove that all the glory "belongs to us";
Another part of people is eager to prove that all the strange things "come from aliens".

Only no one is willing to admit:
Some civilizations don't need anyone to classify them.

Let's take a look at the model of modern civilization in China: Hong Kong

Hong Kong is the most brilliant city established after Sino-Western cultural exchanges in history and is known as the "Pearl of the East". Her level of civil and social development has entered the forefront of the world before the "return". But someone deliberately wanted to destroy her, just for the fear of civilization and greed for power.



社会主义核心价值观

三星堆遗址考古成果在世界上是叫得响的，展现了四千多年前的文明成果，为中华文明多元一体、古蜀文明与中原文明相互影响等提供了更为有力的考古实证。

2023年7月26日，习近平在位于德阳市广汉市的三星堆博物馆新馆参观时指出

The contrast between similar doubts and pain

A country that claims to be "people's democracy in the whole process" has a political party with dialectical materialism and historical materialism as weapons. In fact, it neither dares to face history nor materialistic, and lacks and avoids common sense dialectics, which is actually the culmination of deception and sophistry.

This is a summary of the current attitude towards the history of Samsungdui, and it may also be the ultimate answer to analyze the root cause of the Hong Kong Century Fire.

Politics controls all aspects of history and archeology, which is not a hidden phenomenon. Xi Jinping's "pointing the direction" is high in many places in the Sanxingdui Museum, which is no wonder the current fate of Sanxingdui. Under the current system, the mystery of the ancient civilization of Sanxingdui-Jinsha may never be solved.

Let's go back to the hot topic in Hong Kong.

Yes, there are natural and man-made disasters in any society, and there are systems and artificial negligence. However, since 1948, major fires have been very rare in Hong Kong with perfect technology, experience and system, or have been controlled to a very small extent.

Since 1997, especially after the strong suppression of the "anti-sending" movement, Hong Kong has been in fear. All kinds of feudal and corrupt cultures in the north first spread in the officialdom and gradually corroded all strata of society. The original open citizen and legal society began to popularize the official principle, shirk responsibility and flattery culture, etc., and corruption and corruption went from the stage to the stage.

Before 1997, if you enter Hong Kong from Luohu Bridge, you will be blocked by two vertical banners more than three meters high, and you must bypass from both sides. No one can ignore the slogan: "Corruption is strictly prohibited in Hong Kong". Looking at the present, many people assert that such a fire disaster would never have happened 20 or 30 years ago.

After the incident, the mainland network army quickly blamed the disaster on Hong Kong's backwardness, that is, set up a bamboo shed and deliberately released the message that the troops stationed in Hong Kong were "waiting for orders". This was the moment of exposure of mainland culture in the name of "national security".

For example, Wang Shishi, the wife of Hong Kong martial arts actor Zhen Zidan, said that she agreed that the Hong Kong fire was caused by the contractor's use of substandard materials from China. As a result, she was entangled by Chinese netizens, and she quickly deleted the article and apologized.

It is reported that the Tai Po fire in Hong Kong was caused by the forgery of two Shandong enterprises. One produced flammable nylon nets pretending to be fireproof materials, and the other was a Binzhou laboratory forging test reports.

Some netizens recently found out, "The person in charge of this company in Binzhou is Zhang Shanshan, who is the "nucleic acid" queen during the COVID-19 pandemic. Zhang Shanshan is Zhang Lanlan's sister, and Zhang Lanlan is Xi Yuanping's current wife. In other words, Xi's family is making money through Hong Kong, which led to this fire."

In fact, as early as September 2024, the residents of the house had reported their concerns about these materials to the government. According to the household emails seen in the New York Times, they once sent a letter to the Hong Kong Labor Department, pointing out that these protective nets may not meet the flame retardant standards. They also mentioned the risks of using foam boards. Pan Jianhong, a former civil engineer and now a social activist, said that he raised these concerns with the residents of the house.

However, just as Hong Kong people were collectively mourning and the whole society was spontaneously rescued, accounts of "suspected of counterfeiting Taiwanese" appeared one after another, and left mocking messages under the disaster film, deliberately provoking the dissatisfaction of netizens in Taiwan and Hong Kong.

There was also an on-line army that the mobilization power of the Hong Kong people was still the same, just like the scene during the "anti-

sending to China".

The Beijing National Security Office in Hong Kong set the tone of "anti-China rioters and ulterior motives in Hong Kong wait for the opportunity to make trouble" and ordered severe punishment. Hong Kong police began to arrest people and arrested a promoter of the spontaneous establishment of the "Tai Po Hong Fuyuan Fire Concern Group" by Hong Kong citizens.

Before the fire, "Special Head" Li Jiachao only cooperated with the master and made anti-Japanese remarks. After the fire, the special leader avoided the responsibility of human disaster and first thanked Xi and the Central Union Office. His performance naturally made Hong Kong, which has a civil society foundation, burn the anger.

Obviously, the Hong Kong fire was the result of the decline of the system and culture, and the castration and tearing of the original legal system and civilization. You can find some scapegoats to cover up the root of the disaster. But there is no doubt that more disasters may occur in the environment of corrupt culture.

It should be emphasized that the "Chinese culture" mentioned in quotation marks mentioned by Sanxingdui above is actually a mixture of the original traditional feudal dross and the dictatorial Marxism-Lenininist culture. A pearl of the East for more than a hundred years is being invaded by this tumor. The false slogan of "Patriots govern Hong Kong" is full of the coming election day on December 7. After the fire disaster, how many people will still believe their false "patriotic" propaganda?

Once the fire burns, it can't be suppressed.

The fire more than 3,000 years ago failed to burn the three-star pile into ashes.

Many Chinese scholars have raised many questions under pressure and long-term sidelines. But they can't resist the pressure of the rice bowl, and there are not many opportunities to correct themselves by the system of false culture and tradition.

Therefore, the final solution of the legend of Samsungdui is inseparable from extensive and transparent international cooperation and exploration, just like the scene when it was discovered in the early 1930s. Only in this way can we get rid of the official, political and traditional jurisdictions and reveal the true face of history.

But today's Hong Kong is an international metropolis that cannot be returned to.

In the fire, a Filipino girl named Rhodora Alcaraz moved countless Hong Kong people. She is a Filipino maid engaged in housekeeping in Hong Kong. She is only 28 years old. When the fire broke out on November 26, she had been in Hong Kong for only a week. But it was the exotic girl who had only been in Hong Kong for a few days. In this hellish fire, she gave up the opportunity to escape and used her body as a shield to protect the three-month-old baby girl in the employer's family.

People call Yakarez "the daughter of Hong Kong" and "the guardian angel in the fire".

The sadness of Hong Kong may make many people reflect on the setback of the system, society and culture, and may arouse human conscience and respect for civilization. May this land be reborn after the fire and return to the track of the civilized world.

香港有清楚的明文法定要求APP070，只要棚架搭建在有人使用的樓宇上，就必須要用阻燃棚網，如果在一般沒有市民使用的建築地盤，可以不使用。棚網燃燒有一個陽燃、陰燃及滴燃特性，不單只非常耐燃，就算見不到火，陰燃都仍然有能力將火蔓延，而且溶膠滴落的物料會繼續燃燒，並且會蔓延到被滴落的地方，包括風力吹開的地方。

因此，屋苑大維修如果使用了不合規格的棚網就特別危險。2023年尖沙嘴海員俱樂部酒店重建通宵四級火以致早前的中環華懋大廈三級火，都是因為用了沒有阻燃能力的棚網，海洋俱樂部因為仍然是地盤沒有人使用，所以沒有違法，但中環華懋大廈就不同。

我首先在穗禾苑發現，法團主席梁寶玲和大維修商在收到警告之後，仍然堅持使用不合規格棚網，我不斷地向消防處、勞工處、房屋局獨立調查組投訴，但這些官員始終都闊佬懶理，包庇承建商。一隻狗養的區議員更加欺騙居民，將不合格的棚網說成安全！我要求房屋局獨立審查組立即到地盤採樣，如果發現棚網不急格，就拘捕法團主席和相關人等依法問罪！

官員在穗禾苑玩忽職守的結果，就是維修界有恃無恐，認為政府根本不會理會法律上的要求。

亦結果，大埔宏福苑當災了！暫時已經四人死亡，死亡當中包括一名消防員，付出生命危險去救火的消防員要知道，你們的處長是其中一個玩忽職守的官員！

馬騮應該即時被拘捕，屋苑的居民應該向法團主席問責！廉政公署對圍標闊佬懶理，但競爭委員會不是已經找到證據嗎？為何拖延不公布?!

李家超政府玩忽職守的官員一定要問責下台，向市民道歉謝罪！

宏福苑大火真相

元兇不是竹棚！

竹棚

燃燒慢・不是主因

易燃圍網 ⚠

快速燃燒　火勢失控　8座齊燒

發泡膠封窗

雜物堆積

乾燥有風

真相

塑膠圍網才是火災主因

竹棚只是背鍋俠

A man who gave his surname as Wong said his wife was trapped inside Wang Fuk Court. Photograph: Tyrone Siu/Reuters